

The University of North Carolina  
at Greensboro

JACKSON LIBRARY



CQ

no. 1597

UNIVERSITY ARCHIVES

YEATS, CRAIG KENNETH. Figurative Drawings and Paintings  
(1975-77) Directed by: Andrew Martin

The thesis consists of four paintings and seven drawings.

The thesis was exhibited in the Weatherspoon Gallery of the University of North Carolina at Greensboro from January 15 through January 29, 1977.

A 35 mm color transparency of each work is on file at the Walter Clinton Jackson Library of the University of North Carolina at Greensboro.

FIGURATIVE DRAWINGS AND PAINTINGS 1975-1977

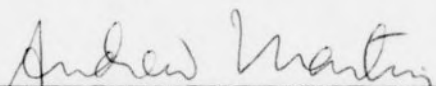
by

Craig Kenneth Yeats

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1977

Approved by

  
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following  
committee of the Faculty of the Graduate School at  
The University of North Carolina at Greensboro.

Thesis Adviser

Andrew Martin

Committee Members

~~James G. ...~~

Paul H. ...

Andrew Martin

[Signature]

December 8, 1977

Date of Acceptance by Committee

#### ACKNOWLEDGEMENTS

I would like to thank my thesis adviser, Andrew Martin and the members of my advisory committee, Peter Agostini, Ben Berns, and Carl Goldstein for their help with my work.

My thesis show is made up of seven drawings and four paintings made over the past two years. With the exception of the landscape drawing and the pencil study of four heads, all the work was done from the model in the studio. Each drawing and painting is the result of an investigation or a reaction to nature.

The earliest drawings included are the two pencil portraits. These drawings are an investigation of my model. I was very specific about the placement of the features and searched out the surface modulations of the flesh, the hair, and the clothing, as well as the physical attitude of the sitter. I left out any detail from the space around the figure. This ambiguous space makes the individuality of the sitter more apparent.

There are also three drawings of the figure in the exhibit. I find that there is a distinct feeling of stillness created by the posed model. Some photographs and even department store mannequins can give me the same feeling. I like to get this feeling in my drawing. It gives the drawing a greater presence.

Four paintings of the figure in the studio are also included. In these paintings colour is one of my principal concerns. I mix the colours I see in the figure and around the room and use these colours to build the volumes and the space. I

want to be accurate with my colour so the overall tonality as well as the individual tones can be felt. I want a specific figure in a specific environment. In two of the paintings straight lines are painted around the periphery of the picture. These lines reinforce the rectangular structure of the composition.

The landscape drawing also included in the show involves problems of space and atmosphere similar to those encountered in the figure paintings.

TITLE	MEDIUM	DIMENSIONS IN INCHES
1. Portrait	pencil	19 x 14
2. Portrait	pencil	17 x 14
3. Seated Figure	pencil	16½ x 13
4. Seated Figure	pencil	18 x 13½
5. Reclining Figure	pencil	9½ x 13½
6. Four Heads	pencil	9½ x 13½
7. Landscape	pencil and wash	18 x 24
8. Small Seated Figure	oil on paper	8½ x 8
9. Figure On A Blue Cloth	oil on paper	16½ x 12
10. Figure on A Stool	oil on canvas	17 x 15
11. Figure On A White Cube	oil on paper	18 x 14½